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AMERICAN ART NEWS

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Chapman - 190 Peel St.

LONDON

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Bottom, News Agent,

32 Duke St., St. James, S. W.

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CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

SPECIAL ANNOUNCEMENT

This is the last of the "off season"
monthly issues of the AMERICAN
ART NEWS for the current year. The
regular weekly issues will be resumed
with that of October 11 next when a
new volume (No. XVIII) will begin.
Old and new subscribers who may
wish to have the journal with the open-
ing of the coming art season in
America, so that they may be continu-
ously posted on art happenings the
world over, every week of the season,
should send in their renewals with re-
mittance.

THE AUGUST BURLINGTON

A recently discovered Madonna by
Luca della Robbia is reproduced as
frontispiece of the August number of
the Burlington Magazine, with descrip-
tive text by Giacomo de Nicola. "A
Painting of Emperors and Princes of
the House of Timur" is the subject of
an interesting paper by Laurence Bin-
yon and T. W. Arnold. Tancred Bo-
renius writes on a Virgin and Child by
the XVI century painter Lambert
Ryck, now in the M. C. Frisk collection
at Stockholm. A rare example of East-
ern weaving, "A Silk and Gold Carpet
in the National Museum, Stockholm,"
is ably described by E. G. Folcker.
Part XII of Campbell Dodgson's series
on "Recent Acquisitions for Public
Collections" deals with Durer's "Christ
the Man of Sorrows," purchased for the
British Museum at a recent Christie
sale, and drawings by Aubrey Beards-
ley and Richard Ladd, donated to the
Museum by the National Art Collec-
tions fund.

R. L. Hobson continues (Part VI)
his essays on the "Eumorfopoulos Col-
lection," devoting the present essay to
"Tang Pottery." An excellent paper
on "Mastic Varnish" by C. J. Holmes
gives much useful information on pic-
ture cleaning. Two recent acquisitions
by the National Gallery, "A Mosaic
Panel" and "The Beaumont Family,"
by Romney, are dealt with in the clos-
ing article, Part XIII of Mr. Dodgson's
series.

The Burlington can be obtained from
James B. Townsend, American agent,
15 E. 40 St., New York City.

THE SEASON'S PROSPECTS

While it is still perhaps a month too
early to make any positive prediction
as to the coming art season, there are
not wanting signs, lacking the past
few years, even at this early date,
which, unless some utterly unexpected
business depression or other cata-
strophe should befall, would indicate
the most prosperous times in the art
trade since 1913. There are to be sev-
eral new galleries opened by prominent
dealers on Fifth Avenue, and there is
an unquestionable early and unprece-
dented demand for art works and es-
pecially pictures, on the part of the
dealers, who complain that the problem
now before them is not only to dispose
of the old stocks carried through the
war years, but to replenish these with
new and fresh material. The several
American dealers who have gone
abroad the past three months report
that it is almost impossible to find good
works in France and England, even at
high prices—and the scarcity of good
art and its high cost was proven by
the success of the sales in London and
Paris last spring and early summer.
American artists who have been com-
ing into their own during the war years
report an unusual demand for their
recent work, and their prices are
stiffening all the time.

Even dealers who, until recent
years, had paid no attention to Amer-
ican art, now find it a profitable com-
modity, and those who have dealt in
American pictures partially or exclu-
sively have reaped rich reward even
during the war years.

It is plainly evident that the season,
in any event, will be a good one for
American artists and the collectors and
lovers of and dealers in their art.

Brooklyn's New Art Club

During the summer a number of Brooklyn
artists organized what is to be known as the
Brooklyn Watercolor Club, which purposes
giving exhibitions from time to time along
the lines followed by the Brooklyn Society
of Etchers. The membership is to be made
up of Brooklyn and Long Island painters,
and that a high standard will be set and
maintained by the club is assured to the
art loving public by the past performances
of the painters who have identified them-
selves with this movement.

It is the intention of the club to vie with
the N. Y. Watercolor Club and the Ameri-
can Watercolor Society in holding the in-
terest of the public of the Greater City and
for that reason, the greatest discretion is
exercised in selecting its membership.

Among the members are the following:
P. Irving Ballou, William J. Boylan,
Maurice C. Debonnet, Benjamin Eggleston,
Hamilton Easter Field, Walter Farndon,
Alexandrina R. Harris, Mrs. Katherine A.
Hurlbert, A. M. Hopfmiiller, Harry Hering,
Henry A. Lambert, Mary Langtry, Louise
B. Mansfield, Howard Notman, Joseph New-
man, Maude Purdy, William A. Patty,
B. Rasmussen, Samuel Rothbort, Thomas
W. Shields, W. E. Spader, Mary Spencer,
Clara Stroud, Herbert B. Tschudy, W. C. L.
White, Edmund Weil, Bertha E. Baxter,
Miss Dee Beebe, Frederick K. Detwiller,
William Leslie Crump, Whitney M. Hub-
bard, Albert A. Munro, May S. Merriless,
Beulah E. Stevenson, Lawrence Palmer
Skidmore and Frederick J. Boston.

PAINTING, by W. A. Sinclair. The Four
Seas Co., Boston, 1918.

This little opusculum on what the author
calls the "Sunborn Art" is pleasant
reading and a welcome addition to the
Seven Arts Series. Mr. Sinclair writes con-
fidently and conviction on the painter's art,
and if his optimism with regard to certain
current tendencies may seem somewhat ex-
cessive to those who fail to discover in
the "revolt against the tyranny of tradi-
tion," all the promise for future achieve-
ment that he discerns in it, yet one lays
down the little volume with a feeling that
the pages were inspired by a true lover of
painting.

The "Exploitation of Blakelock."

Mr. Horace Brodzky writes the N. Y.
Evening Post as follows:

"Apropos of the recent Blakelock fuss, I
consider it an insult to a man like the de-
ceased artist (and equally so to the whole
profession) that this disgusting exploitation
continue."

"Blakelock was not a great artist. The
dealers will differ with me for obvious rea-
sons. His work was mediocre, and certainly
no higher than the average lithographic
artist. We all know that Blakelock was and
is being boomed and lauded for purely busi-
ness purposes, and all out of proportion to
his real worth. Business does not stop at
anything. Exploiting a man's insanity is
disgusting. Exploiting a man's death is
equally so, but the dealers will continue to
work with the 'pathetic Blakelock story' so
long as they have his paintings to sell. Is
it not time that we express dignity toward
our art, and not consider it as a commodity
such as butter, eggs, or sugar? Wouldn't it
be better if some of the men who are fum-
ing about Blakelock today would dig out
some living talent, to whom a little assis-
tance would be of great advantage, and
prevent them from securing 'fame' in this
rather dubious way?"

"Who would have thought two or three
years ago that that 'worm' the actor would
at last turn? He is also an artist and
creator. I prophesy that it will not be long
before the real artists of America will drive
their 'managers' and dealers out of the tem-
ple with all their cheap and sordid exploita-
tion and their oppression of the artist."

[While agreeing with Mr. Brodzky
that there has been far too much "ex-
ploitation" of Blakelock and his works
the past few years, his intemperate
strictures upon the dealers for such
"exploitation" are both undeserved and
unjust. The dealers were not responsi-
ble for the taking of the poor old insane
man out of the asylum, where he was
comfortable and, we are told, content,
the parading of him through the gal-
leries, and the continued and persistent
advertising of him through sensational
stories such as "A Conspiracy of Deal-
ers," "A Band of Hired Assassins,"
etc., which the ART NEWS and the very
force of opinion among the dealers
themselves finally put a stop to. The
entire Blakelock campaign savored so
much of self-advertising on the part of
certain parties, whose motives we have
never been able to understand, that it
fell of its own overdoing.

The ART NEWS, with the reputable
dealers, had every sympathy with the
aged and insane artist now gone to his
rest, but none with the ill-advised per-
sons who took him at his advanced age
out of his retreat and plunged him into
pitiless publicity. It all may have been
well intended, but it seemed to us and
to many friends of Blakelock, a sad
mistake. The dealers naturally, being
business men, profited by the enhance-
ment in value of the painter's work
which the advertising of his frailty and
career brought, but they were not in
any way responsible, as Mr. Brodzky
charges, for his "exploitation." As to
the merit of Blakelock's painting, we
consider some of it overrated, but he
was far from being a "mediocre" artist
as Mr. Brodzky calls him, and while he
had a mannered and at times monoto-
nous, if rich, color palette, he rose to
heights, almost of inspiration, at times.

By the way—what has become of the
Blakelock Fund for the support of the
aged artist and his family, of which
so much was published at one time?
Now that the artist has passed, would
it not be a graceful act on the part of
the custodians of this fund to make
some publication as to its disposition?
This would interest the art public and
surely the subscribers to said fund.

—Ed.]

OBITUARY

Herbert T. Ward

Herbert T. Ward, American sculptor,
and explorer, died at the American Hospital
at Neuilly, France, Aug. 2 last. Mr. Ward's
illness was brought on by exposure while
accompanying Herbert Hoover on an auto-
mobile trip from Bucharest to Belgrade.
He was 57 years old.

Floyd Wilding Triggs

Floyd Wilding Triggs, artist and cartoon-
ist, died at Stamford, Conn., Aug. 25 last,
aged 47. He is survived by a widow and
two sons, was a graduate of the University
of Minnesota and had been connected with
the Chicago Art Institute. He was a car-
toonist on the Chicago Daily News pre-
vious to coming to Darien Conn., in 1930.
Later he did cartoon work for the N. Y.
"Press" and the "Christian Science
Monitor."

Edouard Houssin

The city of Douai has lost one of her
most justly loved and esteemed artists by
the death of the sculptor Edouard Houssin,
which occurred last month at his Paris
studio, 31 rue Denfert-Rochereau. From
1873, when he first exhibited at the Salon
des Artistes français, his numerous sculp-
tures obtained constant recognition and in
1887 and 1889 he was awarded Medals
(hors concours) by the Paris Salons, by
the Melbourne Exhibition of 1888 and the
Paris Universal Exhibition of 1889. He
was professor of sculpture at the School
of Applied Design of the National Manu-
factory of Sèvres.

Ernest Casini

The passing of another well-known
sculptor, Ernest Casini, a member of the
Société des Artistes français, is announced
from Caen, at the age of 72 years. Mr.
Casini, recently executed a bust of Marshal
Joffre and a medallion of Cardinal Amette.
He obtained "honorable mention" at the
Exhibition of 1888 and again at the Uni-
versal Exhibition of 1900.

M. André

M. André, a well-known Paris art dealer,
died last month at La Ferté-sous Jouarre.

Paul Berthet

From Germany comes the announcement
of the death of the sculptor Paul Berthet
who executed the monument to J. J. Rous-
seau in the Place du Pantheon.

Only Four Resigned

Editor AMERICAN ART NEWS,

Dear Sir:

In two letters recently published in your
paper is the statement that there is a report
of 40 resignations from the National Asso-
ciation of Women Painters and Sculptors
since the last exhibition.

There were only four resignations.
National Association of Woman Painters
and Sculptors

215 W. 57 St., N. Y.

Sept. 6, 1919. The Executive Board.

Wins Poster Prize

The \$200 prize for a poster symbolizing
industry and art co-ordinated, for use in
connection with the St. Louis Exposition of
Industrial Arts and Crafts, was awarded
to Harland Horne Frazer. Some 48 designs
were submitted.

Frazer, two years ago, while still a stu-
dent at the St. Louis School of Fine Arts,
won a similar poster competition with con-
servation for the theme. He recently re-
turned to St. Louis after discharge from
the Great Lakes Naval Training Station.

Bookplate Society's New Book

The American Bookplate Society through
Alfred Fowler, its secretary-treasurer,
17 Board of Trade Building, Kansas City,
Mo., announces the early publication of "A
Directory of Bookplate Artists." The edi-
tion is limited to 250 copies and the price
will be fifty cents per copy, postpaid.

Burlison Modernizes Franklin

Benedict Anton Osnis has painted a full-
length presentment of Benjamin Franklin
seated at his desk when postmaster in the
colonial days, for the office of Postmaster-
General Burlison at Washington.

The portrait cost a small fortune to be
produced. The search for the proper at-
mosphere and local color consumed three
months and has taken Mr. Osnis and his
assistants all over the eastern part of the
country and into museums and into private
families wherever the best collection of
revolutionary relics was to be had. The
artist had to build in one corner of his
studio a scene to obtain the color value and
arrangement. Mr. Burlison wanted a picture
of Franklin as he appeared when he was
postmaster, but as all the portraits of
Franklin extant made him appear as an
old-time bewigged and powdered govern-
ment official, it was the desire of Burlison
that the philosopher should be painted
in his wig and powder and should appear
as an everyday American executive.